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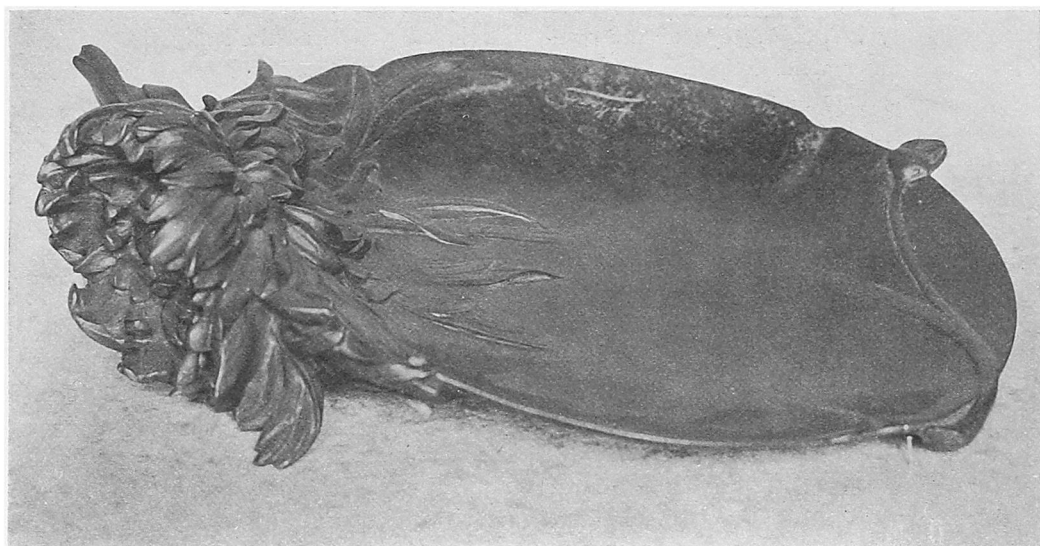
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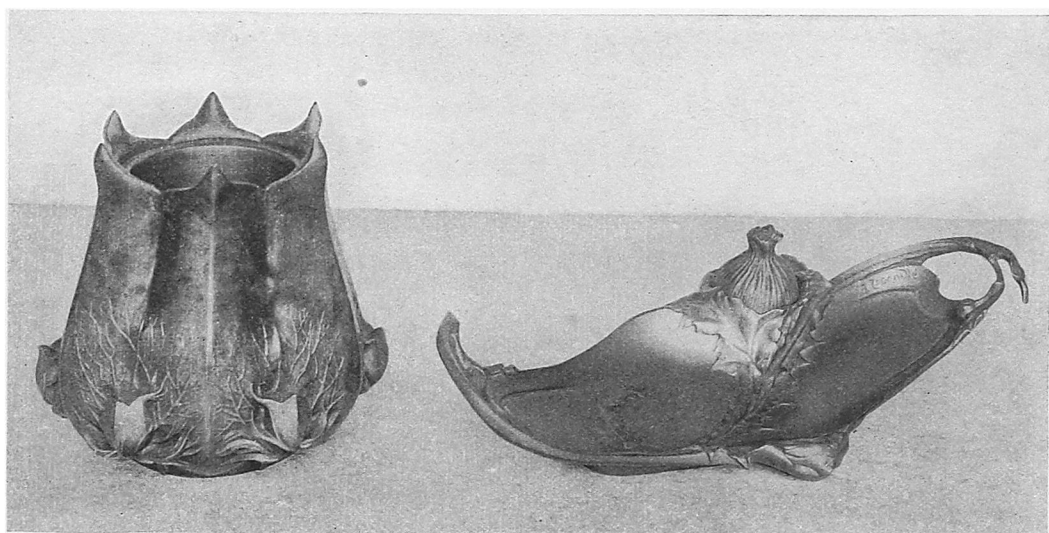
REPLICA OF THE WATERLOO MONUMENT  
By J. L. JEROME

BRONZE INK STAND  
By L. CARIN



A CHRYSANTHEMUM TRAY  
By L. KANN

—Courtesy A. C. McClurg & Co.



FLOWER HOLDER  
By L. KANN

INK STAND  
By L. TRONDLE

—Courtesy A. C. McClurg & Co.

## Artistic Bits of Bronze and Glass

By AGNES GERTRUDE RICHARDS

NOTHING is a surer indication of the true aesthetic than the desire to possess little objects of art whose size may render them unobtrusive but whose delicate beauty invites the eye of the connoisseur to linger with delight. Rich and tasteful furnishings alone do not complete a real home. To give that intimate air of association with the occupations and interests of members of the household it is necessary that there be added many little things of use and beauty.

Madame Junot in her biography of Napoleon comments upon the lack in this respect to be observed in the homes of the *parvenu* aristocracy of the Empire which, while rich in the most gorgeous of hanging and furnishings, lacked those little touches of taste and beauty which characterized her mother's home and those of the older aristocracy—the trinkets of carving and bronze, the little marbles,

porcelains, etc., that generations of culture had taught them to admire and demand.

To lavish art upon fascinating trifles has ever been the delight of the most highly developed people aesthetically. We realize this when we recall the exquisite decoration and carving which Chinese and Japanese craftsmen excel in applying to the tiniest things and the joy which Emperors, Mandarins and Mikados of the Orient have always evinced in the collection and contemplation of such curios.

As the season for gift giving is here it seems particularly appropriate to call attention to these, sometimes neglected, little works of art which are such ideal tokens of the esteem and the taste of the donor and such a tribute to the discrimination of the recipient. Among the very enduring articles of this nature are the small bits of bronze which, whether fashioned into articles of use or of pure decoration, are ever



A BRONZE FIGURE

By Raoul Larche —Courtesy A. C. McClurg &amp; Co.

tasteful, agreeable and harmonious with any interior.

Bronze itself has a peculiar charm arising from its assurance of substance, its satisfying tone and its adaptability to the purposes of art. The only question then is of its application to purposes of daily use. The American mind is well in sym-

pathy with Ruskin's *pronunciamento* that true beauty should involve usefulness; indeed we make a very literal application of the theory as many lack sympathy for bric-a-brac which serves no other purpose than that of catching dust. For this reason trays, ink-wells, book-supports, boxes, vases, lamps and desk fittings of bronze find more general favor than busts or figures. Without stopping to discuss the matter it may at least be asserted that these things should be well designed and worthy to rank as works of true art if they are to add real elegance to an interior.

The articles herewith illustrated have been selected as examples of high achievement in these lines of decorative utilities and afford an idea of what the market offers to those in search of unusual and beautiful remembrances for friends, or of treasures for their own reading table, desk or mantelpiece. There is a little of the somber in the story of many of these lovely things, for they are the works of French, German and Austrian artists, many of whom are now turned from elegant creation to the most hideous of destruction;

UNIQUE VASE —Courtesy A. C. McClurg & Co.  
By L. KANN

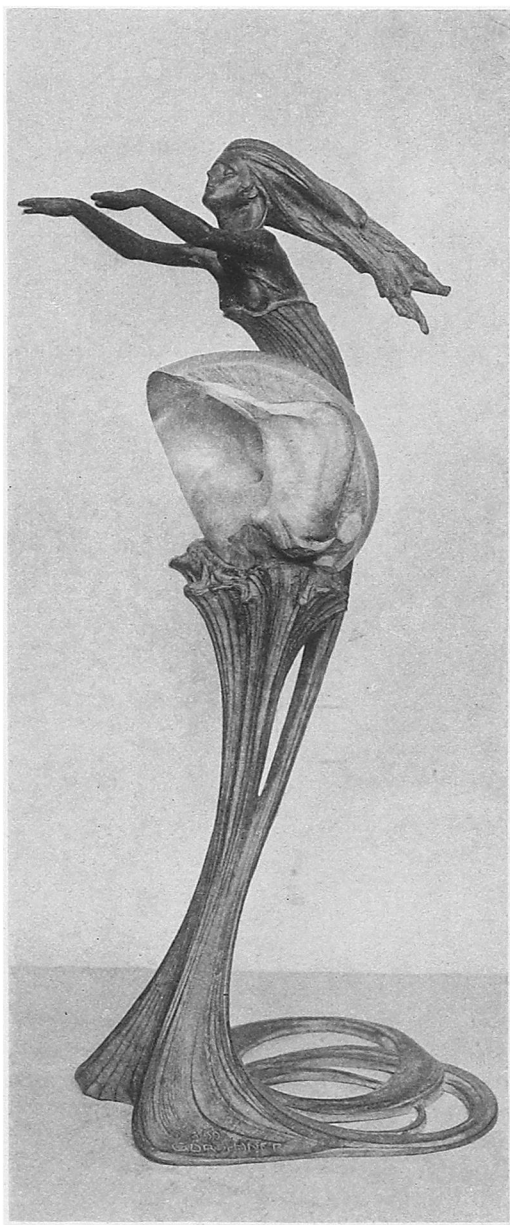
and some of whom have perhaps been destroyed and all their art and cunning wasted.

Such is the story of the productions bearing the signature of Gurschner, the clever young Viennese whose heroic works are well known to his countrymen, having won him fame and recognition among all the courts of Europe. Enjoying royal favor, he was made commander of the first motorcycle corps of the Austrian army, which was fitted out at the command of the Emperor. The death of this gifted man in battle, as recently reported, adds a tragic interest to these examples of his handiwork. His excursions into the realm of the decorative and the miniature were largely in the nature of a pastime or a task undertaken for recreation and variety.

The vase from his studio is in green bronze with bands of Oriental ornament heavily sculptured in silver. It has the feeling of an antique, though not in any sense a reproduction or adaptation. It is, however, so much in the spirit of the best decorative metal work that it belongs rather to all time than to our time. The blotter



BRONZE VASE —Courtesy A. C. McClurg & Co.  
Oriental Ornament in Silver  
By GURSCHNER



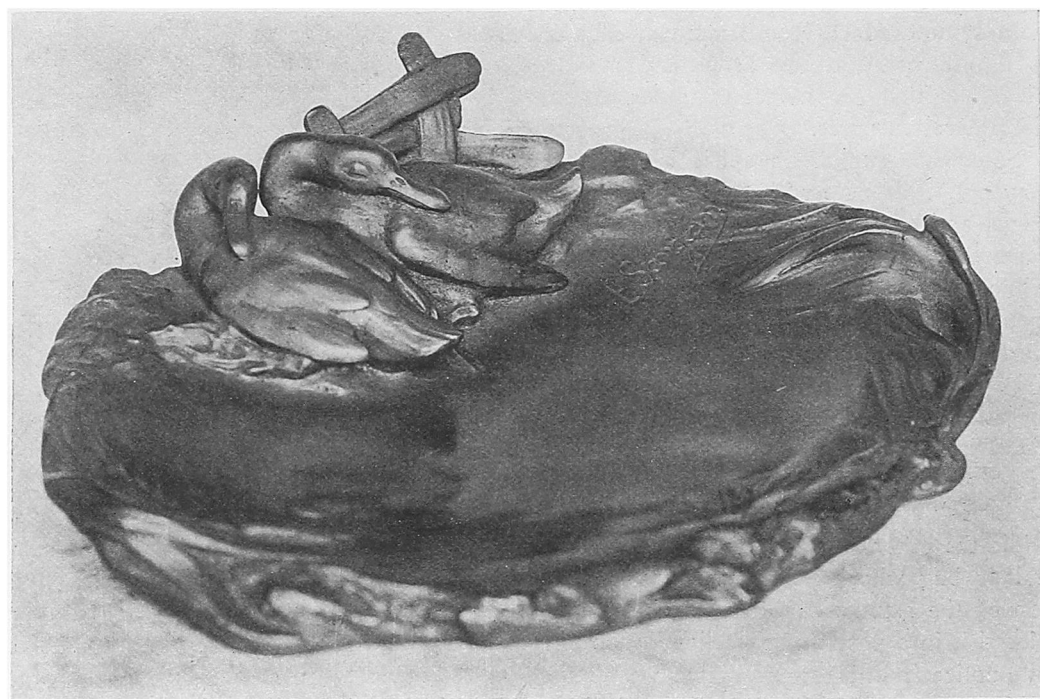
FAIRY LAMP IN BRONZE AND SHELL  
By GURSCHNER —Courtesy A. C. McClurg & Co.

with Oriental ornament is in much the same mood and richly appropriate for a massive writing table. More typical in modeling is his fairy lamp, with light concealed in the beautiful shell, iridescent by day and translucent by night. The slender figure of the sprite arises as naturally from the



BOOK ENDS ORNAMENTED WITH EXQUISITE SMALL BUSTS OF BRONZE

—Courtesy A. C. McClurg & Co.



DUCK POND TRAY  
By E. SANGLAN

—Courtesy A. C. McClurg & Co.



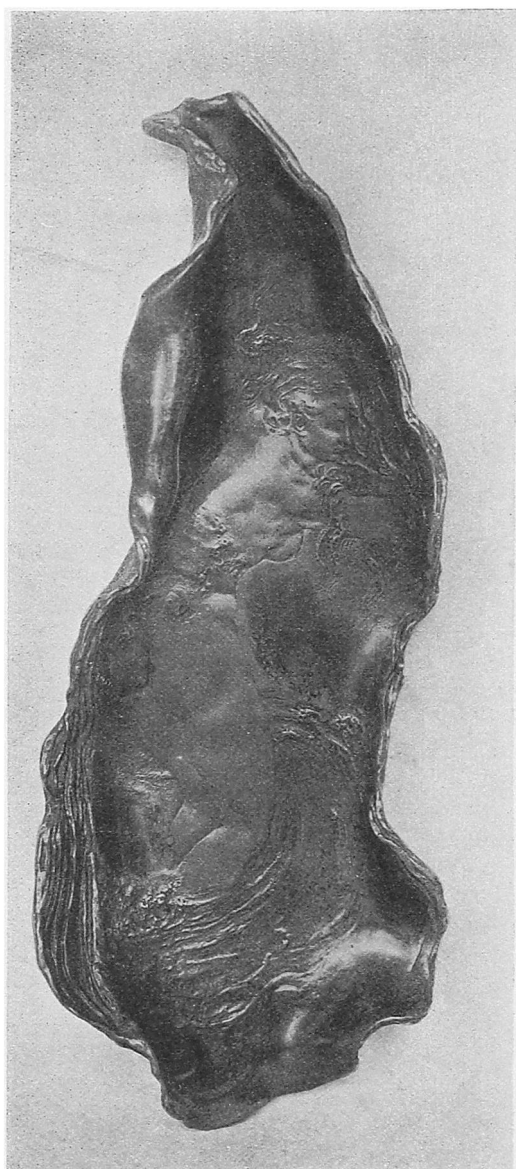
stalk as might a flower. The outstretched hands and streaming hair impart the feeling of a breeze, as though the little elf turned her face toward it to inquire for the music of flower bells or held her hands out to test its agreeable qualities for floating or flight. It is fanciful without being fantastic, possessing with all a fine artistic feeling.

His book supports are of green bronze mounted upon green marble, the design of a young woman fallen asleep with head pillowed upon arms crossed over a book being particularly pleasing. The seated figure perhaps, possesses a greater dignity, the woman reading being of a very noble and matronly type in keeping with one's ideals of intellectual substantiality.

The two flower holders by L. Kann of Paris are notable for an exquisite application of vegetable forms as seen in seed pods and ears. The one adorned with wheat ears is exceedingly handsome, its reddish tone contrasting richly with the bronze stems and golden wheat. The tray with sculptured chrysanthemum and buds is also eloquent of an artist and nature lover adapting her fairest triumphs to his decorative purposes.

Somewhat similar in spirit is the pen tray by A. Trondle with thistle leaves and stems and a fat bud, whose folded petals form the cover concealing a little ink-well, while the leaves afford a graceful adornment in relief and the sculptured stems are thrown out as handles.

L. Carin finds in animate nature the inspiration which his brother artists have derived from still life forms. Who can help smiling delightedly at the two little birds on his ink stand, one preening his feathers while the other reaches inquiringly toward a lady bug whose ambitious climb to the top of the stem of a broken blossom has placed it in a position so perilous as to invite notice from creatures higher up. This inverted posy on whose stem the lady bug is poised is cunningly contrived as an ink-



THE WAVE —Courtesy A. C. McClurg & Co.  
By T. DESBOIS

well cover with a skill that is more than mere ingenuity. The big locust as the base of the composition might perhaps have been omitted without disturbing the balance of the group. However, he gives an added touch of interest so we will not regret him.

E. Sanglan has snatched up a little fragment of the meadow and fashioned it into



BRONZE GROUP—Courtesy A. C. McClurg & Co.  
By RAOUL LAROCHE

a tray whose saucerlike surface represents a duck pond bordered by bent cat-tails and rushes. Upon the opposite side are two plump geese huddled against a broken fence, preening their plumage no doubt after a refreshing dip. Fancy finds a charm in these familiar things wrought into a harmonious scheme of ornament.

Among the most truly artistic of these small bronzes is the group of two children

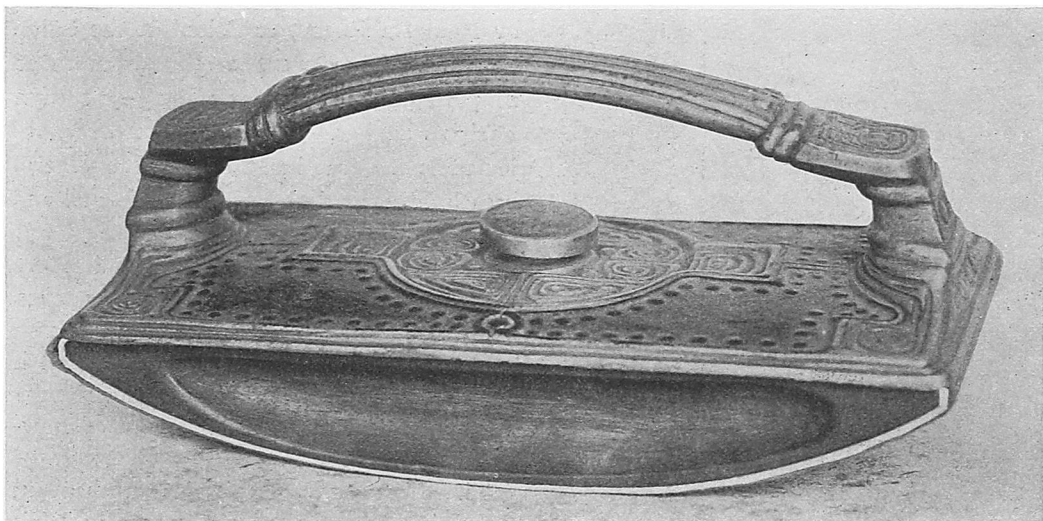
by Raul La Roche, exhibited at the Salon of 1912. They were originally executed as portraits of the two daughters of a Parisian banker. The father, however, objected to the free handling and the general breath of style, desiring a more formal and finished effect. True to his art the creator of the piece refused to debase it and secure in the soundness of his own theory, even rejoiced at the rejection of the piece as a portrait since it left him free to exhibit it as an idealized picture of graceful, slender girlhood rejoicing over an armful of flowers.

There is a buoyant spirit of youth about these tiny figures with the breeze of life's morning stirring their curls, that no one can fail to feel. His portrait figure of a young lady is also graceful and charming. It is not, however, quite so joyously artistic as the two children in the former group.

It would be hard to find a prettier adaptation of the human figure to design than the little tray which T. Desbois has chosen to entitle *The Wave*. The irregular outlines of the piece do indeed suggest the curling waters. Seen in low relief among the ripples is a lovely female figure as of a nymph or water sprite, the curves of the woman's form being in a sympathetic harmony with the waves that one notes in similar form recurring variously in nature. The tray suggests a broken fragment of shell having the general outlines of a half section of some of those of the spiral variety.

The panel by Rene Bandichon representing autumn and middle age is from a series typifying the seasons through the use of the human figure. A man and woman in the full tide of life sit beneath a spreading tree viewing the harvest field. It is a picture of peace and leisure after good work well accomplished. The panel by C. Londray represents peace, with a laurel crown in one hand and a palm branch in the other, a conventional conception but gracefully presented in the manner of worthy decoration.





*BLOTTER WITH ORIENTAL ORNAMENT*  
By GURSCHNER

—Courtesy A. C. McClurg & Co.

A replica in miniature of the Waterloo Monument by J. L. Jerome is offered as a desk ornament, perhaps for admirers of the great Napoleon. Its wounded eagle with shot torn wings, still clutching the tattered banners of former triumphs in its powerful talons, stirs one with a thrill of compassion for the great hero of France fallen in miserable defeat.

Among the things more readily accessible to the average purse are book supports in a column effect of mahogany or green oak with bronze busts of authors or musicians set in the recessed niches. This is an appropriate and graceful use of what has

formerly been mere ornament, and as such, is much to be commended. Little idealistic busts in bronze reflecting varying aspects of feminine beauty are also employed in a somewhat similar manner mounted on plain mahogany book ends in simple bench or step effect. Lincoln book ends with Bissell's statue of our great statesman on one end and a bronze tablet with the Gettysburg speech on the other will appeal to the patriotic and to those who love the perfect expression of noble sentiment.

Articles fashioned from Gallé glass are sufficiently unique to be worthy of study and comment. It is to be regretted that

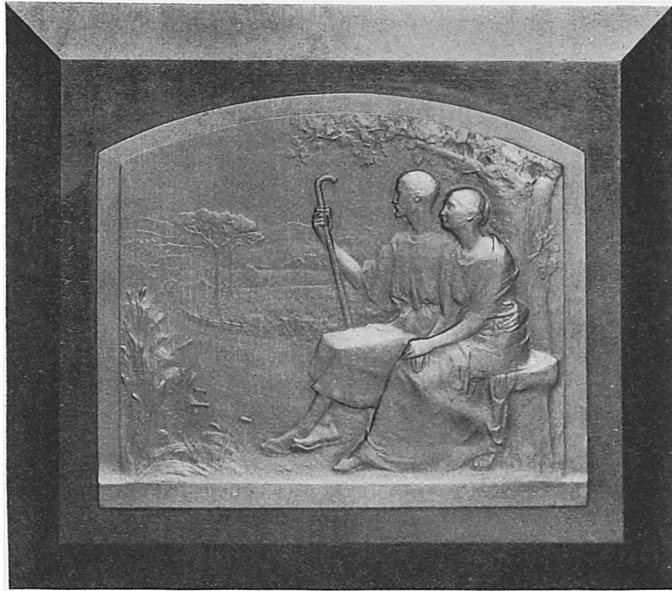


*BOOK SUPPORTS OF BRONZE AND GREEN MARBLE*  
By GURSCHNER

—Courtesy A. C. McClurg & Co.

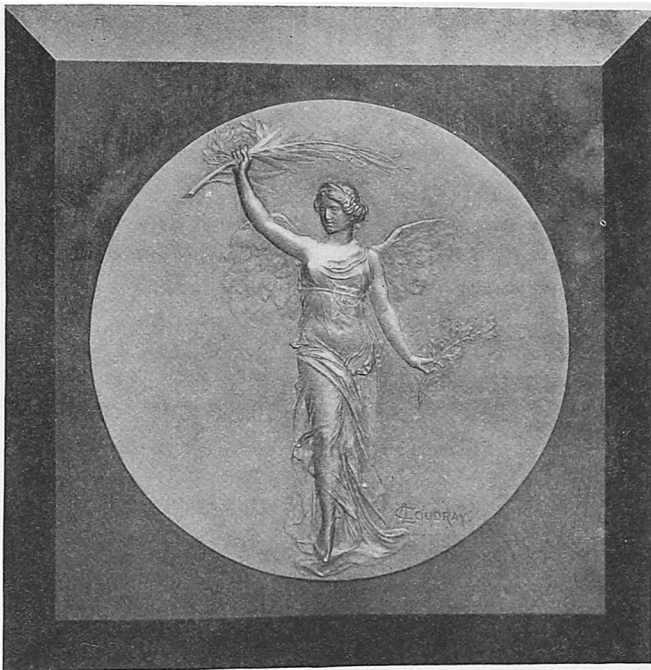
the beauty of this ware cannot be adequately represented in black and white. Color and translucence of course play a large part in the effectiveness of these lovely pieces which are difficult to describe. They are made by a secret process involving over a hundred per cent waste and are therefore essentially costly, both for this reason and because they represent the highest artistic achievement in glass.

Color is introduced inside the glass, between outer and inner layers as it were, and ornament is sculptured on it while it is still warm and soft. The clouds of color must be so arranged as to conform with the objects designed to be subsequently chiseled upon the surface, which of necessity presents a difficult problem. The sur-



PANEL REPRESENTING AUTUMN  
By RENE BANDICHON

—Courtesy A. C. McClurg & Co.



PANEL OF PEACE  
By C. LONDRAY

—Courtesy A. C. McClurg & Co.

face is dull and grayish, like ground glass, but soft and agreeable to touch, like jade or soapstone. The colors are rich and subdued and the ornament restrained but exquisite, resulting in pieces to enrapture a connoisseur. Gallé the elder is now dead and his son has not yet acquired the father's mastery of this art, so that available pieces from the hand of the elder man are bound to be in increasing demand among collectors.

Contrast is a desirable element in bric-a-brac, bronzes and glass adding charm to porcelains, ivories and wood carvings as the varying beauties of their textures compliment each other. It is well to bear this in mind in ornamenting desk, bookcase or mantel shelf that the arrangement may not lack the fascination of variety.